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HAND BOOK
of
VICTORIA HALL MUSEUM OF UDAIPUR
1961



HANDBOOK
To
VICTORIA HALL MUSEUM, UDAIPUR

36456



069.53095435

V.H.M.U.



DEPARTMENT OF ARCHAEOLOGY & MUSEUMS,
GOVERNMENT OF RAJASTHAN

GENERAL INFORMATION

- (a) *Location of the Museum*:— Gulab Bagh in the southeast of the city of Udaipur.
- (b) *Museum Hours*:— In rainy and winter seasons (from July to March) from 10.00 a.m. to 5.00 p.m. and during the summer season (from April to June) from 7.30 a.m. to 10.30 a.m. and from 3.00 p.m. to 5.00 p.m.
Note:—The Museum remains closed on Friday every week and on, fifteen local Holidays only in a year.
- (c) *Entrance to the Museum*:— Free to all visitors without any distinction of caste or creed.
- (d) *Labels to exhibits*:— Bilingual, i.e., in both Hindi and English.
- (e) *Details of exhibits*, not covered by labels, can be had from the Superintendent and the Custodian of the Museum, who are available during Museum hours.

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From the *Panchatantra*, Mewar School, late 17th century A. D.

PREFACE

This handbook has been written for the use of visitors to the Victoria Hall Museum. It lays no claim to be a catalogue of the objects exhibited in the Museum but is intended to serve only as a handbook of the Museum to visitors, who are given a glimpse through it into the attractions of this museum in order to make their actual visit to the museum not only interesting but also rewarding.

Earlier, this museum, in order to provide general information to the visitors on Mewar sculpture, published an illustrated booklet on the sculptures of the present museum but as the scope of that publication was limited to sculptures only (which do not interest a general visitor but only an iconographer), it was decided to bring out another publication covering a survey of the main attractions of the museum. The present handbook is the result of such a decision.

HISTORICAL SKETCH

The credit of starting the first museum in the whole of Rajasthan, goes to the former Government of Mewar. Under the auspices of its Historical Department, the Museum of Udaipur was started between the years 1870 and 1880 A.D.

On the occasion of Queen Victoria's Jubilee celebration, in 1887, a new building in the Indo-British style of architecture was constructed in the garden, known as Sajjan Niwas or the Gulab Bagh. The collections, mainly the historical resources of the State and a few specimens of the Egyptian art, alongwith some zoological and anatomical objects were, at the outset, displayed in it and the building named after the Queen, as the Victoria Hall Museum, Udaipur.

The Museum of Udaipur is essentially a cultural museum of regional character in Rajasthan. It has a large and rich collection of the regional archaeology, history, costumes and handicrafts. The important historical inscriptions, ranging from second century B.C. to the seventeenth century A.D. and the antiquities of the plastic art of Mewar offer a great attraction to those visitors, who are interested in the art and history of this region.

GENERAL ARRANGEMENT:

The museum is now divided into a number of sections, namely, (a) Archaeology, including epigraphs, sculptures of both stone and metal, and coins; (b) Art, including illustrated manuscripts and paintings of the Mewar sub-school of Rajasthani School of Painting; (c) Cultural, including costumes, textiles, head-gears and cast-masks, printed, dyed and embroidered cloth pieces, jewellery, arms, pottery, brass, wood and ivory works, folk art and culture; (d) Miscellaneous, including varieties of wood and minerals, anatomical models, musical and astronomical instruments, stuffed birds and animals, and other objects like stamps plaster carvings, etc.

The verandah around the main gallery is devoted to sculptures and epigraphs. The main galleries of the

museum contain in them arms, costumes, head-gears, paintings, stuffed animals, toys, jewellery and other objects.

Illustrated manuscripts, coins, valuable jewellery, arms and some of the other important exhibits, at present, form the reserve collection of the museum but these shall be put on display in the new building, which is under construction.

THE MAIN ATTRACTIONS :

The stone and metal images of Brahmanical and Jaina deities collected from Ahar, Eklingji, Nagda, Jagat, Jawar, Kalyanpur, Kumbhalgarh, Padrada, Bansi, Kejada, Bijoda, and Chittor throw welcome light on the antiquity of the plastic art in Mewar. Of the notable images, mention may be made of :—

1. Aindri from Jagat (Regd. No. 122)
2. Jaina Kubera from Bansi (Regd. No. 117)
3. Śiva's Head from Kalyanpur (Regd. No. 120)
4. The colossal male head from Kalyanpur (Regd. No. 62)
5. Dancing Vārāhi from Kejada (Regd. No. 124 A)
6. Śeshāyī Vishṇu from Nagada (Regd. No. 83)
7. Fish and Tortoise Incarnations of Vishṇu from Ahar (Regd. No. 125 A & B)
8. The Colossal Bronze from Ahar (Regd. No. 102)

It was during the Post-Gupta period that the art of carving sculptures in the greenish-blue schist, popularly known as Pārevā stone (available in sufficient quantity in the south-western Rajasthan), appears to have reached its zenith. Hundreds of images were consequently chiselled out of this stone in the length and breadth of Mewar. The specimens preserved and displayed in this museum bear ample testimony to the richness of the area in this field both qualitatively and quantitatively.

Sūtradhāra Maṇḍana, the well-known State architect of Mewar influenced very much the art and architecture of this region. Among the Udaipur Museum exhibits, a number of inscribed images were executed on the pattern of art in the *Rūpa-Maṇḍana*.

(1) The well-known second century B. C. Ghosundi Inscription from Nagari (a place at a distance of six miles from Chittor and supposed to be the ancient Mādhyamika), is one of the important exhibits of this museum.

(2) The Kunda Inscription of the King Aparajita of the Solar dynasty of Mewar, dated V.S. 718, is also displayed in this Museum.

(3) The Nandsa Yupa Inscription of V.S. 282;

(4) The Bhamarmātā Inscription of V.S. 547;

(5) The Dhaud Inscription of King Dhavalppadeva;

(6) The Daboka Inscription of Parmar dynasty;

(7) The Ghaghasa Stepwell Inscription of Tejasimha;

(8) The Ahar Inscriptions of Suchivarman and Shakti Kumar;

(9) The Alwalda and Lohari Sati-stone Inscriptions of Chauhana dynasty;

(10) The four big slabs of Maharana Kumbhakarna Inscription from Kumbhalgarh; and several other early mediaeval and mediaeval inscriptions are preserved and displayed in this museum.

The Local and General Sections of the museum, also present very interesting and important exhibits in them. The most important of these are the following:—

(1) The Historic Turban of Prince Khurram, which the prince exchanged in token of brotherhood with Maharana Karan Singh of Mewar.

(2) The typical head-gears of Mewar, e.g.

Bhim Sāhī (Regd. No. 129);

Swarup Sāhī (Regd. No. 130);

and Amar Sāhī (Regd. No. 138).

(3) Typical costumes of Mewar such as *Jhagga* (a long tunic or a loose-belted garment reaching one's knees with a big circumference) Regd. No. 1041 A.

(4) Ornaments of the Bhil tribe of Mewar.

(5) Colourful portraits of some of the important rulers of Mewar.

(6) A modern arm of bone (Regd. No. 1034).

(7) Modern paintings of Bhil life and culture; and

(8) The specimens of local flora and fauna.

FUTURE PLAN :

The above exhibits are well preserved and the labels explain each of them in detail.

For a better and more scientific display of these exhibits, this museum is soon going to be housed in the old Hisab-a-Daftar Building (of the old Mardana Palaces), in which alterations and additions to suit the changed requirements are in progress.

After the name of Maharana Pratap, the chivalrous hero of Mewar, the Government of Rajasthan has decided to name this Museum as the Pratap Museum, when it moves into its new premises.

Parmeshwar Solanki,

THE SECTION OF ARCHAEOLOGY

Being the most important section of the museum, the Section of Archaeology contains some unique specimens in it. The earliest inscriptions of Rajasthan; Post-Gupta and early mediaeval, schist sculptures of Mātṛikā-worship in the Brāhmanic cult and a huge collection of Indian coinage are some of the interesting features of this section.

INSCRIPTIONS

History becomes revealing one when it is based on contemporary datable evidence like that of inscriptions. Being the contemporary recorded evidence for the reconstruction of any region or country's history, epigraphy leaves not much to supplement the information already afforded by it.

Udaipur Museum is rich in epigraphs, which are of great importance to a student of not only Rajasthan's history but also that of India.

(A) BRĀHMĪ INSCRIPTIONS

1. GHOSUNDI Inscription from Nagari. Regd. No. 20; Size 83" × 19"; white sandstone; fragmentary; found at Ghosundi (Nagari), near Chittorgarh. The inscription belongs to the 2nd-1st century B.C. and refers to the construction of an enclosure in Narayan Vatika for the worship of Saṃkarshana and Vasudeva, i.e. the two brothers — Balarāma and Kṛishṇa, by some Gajayana Parasariputra King Sarvatata. V.S. 1960
2. GHOSUNDI Inscription from Nagari. Regd. No. 15; Size L. 30"; white sandstone; fragmentary piece of another copy of the above Ghosundi Inscription (No. 20). V.S. 1955
3. GHOSUNDI Inscription from Nagari. Regd. No. 19; Size 12"; white sandstone; fragmentary piece of a third copy of the famous Ghosundi Inscriptions No. 20 and 19 described as above. V.S. 1948
4. PRAKRIT Inscription from Nagari. Regd. No. 16; Size L. 16"; white stone; fragmentary piece of some Pāli Prakrit Inscription from Nagari; datable to 1st century B.C., it contains the following two lines
 - i) (sa) va Bhūtānam dayāthani
 - ii) tā
5. Fragment of NANDSA YUPA Inscription. Regd. No. 43; Size H. 25"; white stone; dated in Kṛita era Samvat 282—A.D. 225.

Records the performance of the Shashīrātra sacrifice by one Saktigunaguru.
Acq. Not known.

6. **BHAMARMATĀ** Inscription from Choti Sadari. Regd. No. 116; Size 18" × 12"; white stone; dated the 10th day of the bright half of Māgha, Samvat 547; contains 17 lines and records the account of Yaśagupta. Historically it is very important, as it belongs to an early Kshatriya family known as Gaura. The *prafasti* was composed by Bhramarasoma and was written by Aparajita.
V.S. 2009-10 (3-1-1953 A.D.)

(B) KUṬILA SCRIPT INSCRIPTIONS

7. **DHAND** Inscription of Dhavalappadeva. Regd. No. 4; Size 50" × 30"; white stone; beautiful Kuṭila script; dated Samvat 207 (era?): It mentions one Dhanika, a Guhila, who was ruling over Dhavagarta area and was the feudatory of Parambhāṭṭāraka Maharaja Dhavalappadeva. Who this Danika was is not known.
V.S. 1953
8. **KUNDA** Inscription of King Aparajita. Regd. No. 1; Size 13" × 22"; dated the 5th day of bright half of Mārgaśīrsha, V.S. 718; beautiful Kuṭila script; composed by Damodara and engraved by Yashobhatta. It mentions the construction of a temple dedicated to Kaitabharipu, i.e., Vishṇu, by the wife of Maharaja Varahasimha, the Commander-in-Chief of the contemporary ruler Aparajita of Mewar.
V.S. 1948
9. Inscription from Kalyanpur. Regd. No. 42; Size 11½" × 8½"; Sanskrit language and Kuṭila script. The inscription consists of a single verse in 5 lines and records the construction of a Śiva temple by some unknown devotee during the regime of Maharaja Paddra.
V.S. 1944
10. Inscription from Kalyanpur. Regd. No. 26; Size 17" × 12"; dated Monday, the 5th day of the bright half of Chaitra; unfortunately the year is not recorded and the central portion of it is entirely defaced; the script of this inscription exactly resembles with that of the King Aparajita Inscription of V.S. 718 (S. No. 8); composed by Jhajhu and engraved by goldsmith Nagaditya. It records the construction of a temple of Śiva by Kadarhideva and his wife.
V.S. 1985
11. Fragment of a Kuṭila Inscription. Regd. No. 11; Size 14" × 9". It contains eleven lines. The inscription is dated V.S. 972.
V.S. 1948
12. Fragment of a Kuṭila Inscription. Regd. No. 35; Starting with the words: *Om Namah Purushottamaya*; and dated V.S. 1083. It contains the ancient name Naghind for the present Nagada, from where the inscription was found. The inscription refers to a king of the solar dynasty.
V.S. 1948

13. PIPALI Inscription. Regd. No. 25. It is dated Thursday, the 10th day of the bright half of the month of Jyeshtha, V.S. 1005 and refers to a donation of the land. Acq. Not known.
14. Fragmentary Kuṭila Inscription. Regd. No. 2; Size $21'' \times 16''$; starting with the words: *Om Namah Śivaya*; contains 26 lines of the Kuṭila script; much obliterated. V.S. 1948
15. Fragment of some Kuṭila Inscription. Regd. No. 3; Size $21'' \times 27''$; contains 24 lines; much obliterated. All the four sides of the inscription are entirely defaced. V.S. 1948
16. Fragment of a Kuṭila Inscription. Regd. No. 9; Size $12'' \times 8''$; nothing clear. V.S. 1987

(C) *INSCRIPTIONS IN NAGARI CHARACTERS*

17. Chittor Inscription of Maharawal Samarasimha. Regd. No. 14; Size $11'' \times 60''$; dated Thursday, the 5th day of the bright half of V.S. 1335. It records the construction of a temple of Śyāma Pārīvanātha by the queen of Teja Sumha of Medapata. It also states that Maharajakula Samarsimhadeva, the jewel of the Guhila family, granted a piece of land to the west of the temple for a monastery to Badyumna Sūri with some endowments. V.S. 1957
18. BHOJASWAMI GAJATI Inscription. Regd. No. 39; Size $17'' \times 15''$; dated the 10th day of the bright half of Māgha V.S. 1356. It mentions Maharajadhiraja Samarsimhadeva (of Chittor) as ruling at the time and records the erection of a *prasthi* to Bhojaswami Gajati by Raja Dharmasimha of Batihar family. V.S. 1979
19. ŚAKTI KUMARA fragmentary Inscription from Ahar. Regd. No. 31; Size $41'' \times 7''$. It mentions an annual gift of fourteen *dramma* to a Sūrya temple at Ahar. The gift was ordered by the King Sakti Kumara on the request of Akshapātālādhipati Mattat. V.S. 1952
20. Inscription from Ahar. Regd. No. 30; Size $6'' \times 38''$. It was used as a step-stone at Hastimātā temple of Ahar. It is very much damaged. The latter portion of it has been entirely destroyed. There are in it two names of the Chittor kings, one of Sakti Kumara and another Suchi Varma, his son. V.S. 1952
21. GHAGHASA stepwell Inscription. Regd. No. 22; Size $18'' \times 19''$; dated Sunday, the 1st day of the dark half of Kārtika, Samvat 1322; composed, written and engraved by Ratanprabha Sūri, Prarva Chandra and the artist Kelisimha respectively. The inscription, in its 13 verses praises the prince Padam Simha and his sons of Guhilot family and records the construction of a well by Maharana Ratana of Dindu family. V.S. 1952

22. Central fragment of a Nagari Inscription. Regd. No. 21; Size L. 20". It is a small part of a large inscription containing more than two verses. The inscription gives the account of the Guhila family upto Mokala and states that the King Guhila, head of the princes, belonged to the Solar Dynasty of Raghu. V.S. 1948
23. Chittor Inscription. Regd. No. 32; dated the 3rd day of the bright half of Vaisākha, Samvat 1344. The inscription is partly defaced but records certain donation to the temple of God Vaidynātha existing in the Chitrauga Mori's tank at Chittor fort. V.S. 1948
24. Inscription of Maharaj Kumar Prithvi Simha. Regd. No. 129; dated the 3rd day of the bright half of Vaisākha, Samvat 1307. It states that Maharaja Kumara Prithvi Simhadeva, while in camp at the village Santavali, granted 128 *dramma* to the temple of the God Someśvara for the purpose of worship from Mandavi (custom-house) of Khamnor. It seems probable that this particular crown-prince was the same as Prithvimalla or Prithvipala of the Sisodia family of Mewar. 5-5-1959 A.D.
25. SATI PILLAR Inscription from Lohari. Regd. No. 61; dated the 12th day of the dark half of Āshāḍha, Samvat 1236. It records that during the reign of Prithviraja III, the memorial was set up in honour of Jalasala, son of Vagadisala Khana. The pillar also contains the names of *satis* with their figures on all the four sides of the rectangular pillar. V.S. 1957
26. ANVALDA Inscription of Someshvardeva. Regd. No. 18. It is dated Friday, the fourth day of the bright half of Bhādrapada, Samvat 1234. It records that during the reign of Maharajadhiraja, Somesvaradeva of Ajmer, the memorial was erected in honour of Sindaraja son of Dodaraj Singharaja.
- The same pillar contains another inscription of V.S. 1245 also. It records the death of Jehada, a Dodia Chief, during the regime of Maharajadhiraj Prithviraja. V.S. 1957
27. DABOK Inscription of Chāhmāna Dynasty. Regd. No. 27; fragmentary; composed by Pradyotanbhuwan Chandra Sūri. The inscription refers to the Chāhmāna genealogy and contains the following names of Nadol branch of the said Rajaput clan — Mahendrapal, Suwanpal, Makhani Singh, Durlabharaj, Kshetra Singh, Samar Singh, Arisingh, Bhim Singh, Lakshanpal and Chhaharaj. Acq. Not known.
28. Inscription of Parmar Udayaditya. Regd. No. 28; Size 15" × 10"; fragmentary piece of a big *prasthi* from Dabok. It records some construction for the worship of God Śiva. Acq. Not known.
29. Chalukya Kumarpal Inscription from Chittor. Regd. No. 29; Size 26" × 46"; contains 27 lines of Nagari script. It is much mutilated and the last two lines in it are entirely defaced. It

mentions Solanki Jayasimha's journey to Somanātha on foot for begetting a son from the God. Afterwards it records the conquests of Kumarpal and his visit to Chitrakuṭa. V.S. 1948

30. Six rectangular stone blocks from Chittor. Regd. No. 13. It is broken into pieces and hence fragmentary. It records some construction at the fort of Chittor. In the last line of the fourth block there are engraved the following words—

"Vāghervālā jātiya Sanayasuta jīakena Stambha Karapitah."

V.S. 1957

31. JAIN KIRTISTAMBHA Inscription from Chittor. Regd. No. 24; Size $7\frac{1}{2}'' \times 6''$; fragmentary. The inscription belongs to the Jain *kirtistambha* of Chittor. It records that the pillar was erected by Jijaka, son of Sa Maya of Bagherwal caste.

V.S. 1981

32. Fragmentary Inscription of Rana Rayamalla. Regd. No. 23; dated 11th day of (A) Sadha, Samvat 1556. The fragment seems to be the lower right hand portion of the second slab of a *prasthi* of some Jaina temple erected by Mantri Rajasimha. Composed, written and engraved by Vimala, Sādhu Rājaśīla and Sūtradhāra Chittor respectively. It contains portions of verses 85-128 and also four and a half lines of prose at the end.

V.S. 1981

33. First Slab of the Kumbhalgarh Inscription. Regd. 5/1; black-stone; Size $43'' \times 46''$; broken into 12 pieces.

34. Second slab of the Kumbhalgarh Inscription. Regd. No. 5/2; Size $9'' \times 7''$; fragmentary.

35. Third slab of the Kumbhalgarh Inscription. Regd. No. 5/3; Block of $42'' \times 37''$; broken into pieces.

36. Fourth slab of the Kumbhalgarh Inscription. Regd. No. 5/4; Size $41'' \times 52''$; lower left corner broken. All the four slabs are dated V.S. 1517 and record the name of Mahārājā Kumbhakarna of Mewar. The inscription contains the geographical description, religious account and an up-to-date corrected genealogy of the Guhila kings of Mewar.

V.S. 1952

37. Another Kumbhalgarh Inscription. Regd. No. 6; Size $45'' \times 39''$; is very much peeled off and obliterated. It contains 64 verses in 58 lines and is dated the 5th day of the dark half of Mārgaśīrsha, V.S. 1517.

V.S. 1948

38. Fragmentary Inscription of Maharana Kumbha. Regd. No. 10; Size $10'' \times 12''$. It contains the beginning of a book in Sanskrit on various *kirtistambhas* erected in honour of various gods. It is recorded there that the work was written under the orders of Rana Kumbhakarna (Kumbha) of Mewar.

V.S. 1948

39. Donatory Inscription of Maharana Pratap. Regd. No. 40; Size $16'' \times 13''$; dated the 5th day of the bright half of Jyeshtha, Samvat 1630. This vernacular inscription of the time of Maharana Pratap Simha of Mewar, records the grant of a piece of land to a certain Brahmin, whose name cannot be read with certainty.
V.S. 1948
40. Vernacular Inscription from Bijolian. Regd. No. 7; Size $42'' \times 35''$. It bears no date but is a very important inscription of the local Rajasthani language inscribed in old Devanagari character. The inscription refers to the worship of the God Śiva.
V.S. 1960
41. Inscription of Maharana Jagat Simha. Regd. No. 34; Size $22\frac{1}{2}'' \times 21\frac{1}{2}''$. It is dated the second day of the bright half of the month of Bhādrapada, V.S. 1703 and records the glory of Maharana Jagat Simha, especially the 'Rajatatuladana' of this pious ruler of Mewar.
Acq. Not known.
42. Inscription of Maharana Raja Simha I. Regd. No. 33; Size $20'' \times 36''$; dated Samvat 1709; black basalt stone. It records the traditional genealogy of the solar race and eulogises Maharana Raja Simha. It refers to the fact that the Maharana Raja Simha weighed himself against the jewels before Ekalingji and gave away the same in charity.
V.S. 1983

(D) *PERSIAN INSCRIPTION*

43. GHAYASUDDIN TUGHLAK'S Inscription from Chittor. Regd. No. 38; Size $50'' \times 22''$; Naskh script; fragmentary. It contains three verses in three lines but unfortunately the first quarter of each verse is missing. It praises Tughlak Shah (Ghaya-suddin) and Asaduddin Assatan, who is credited with the erection of a certain building. The year is missing but the month Jamadi-ul-Anwal is still preserved on the stone.

SCULPTURES

The antiquity of the Plastic Art of Mewar can be pushed back to the beginning of the Christian era. Archaeological excavations at the chalcolithic site at Ahar have thrown a flood of light on the life and culture of this region about three thousand years ago. The well-known Ghosundi Inscription from Nagari, attributed to the 2nd-1st century B.C., refers to the construction of an enclosure for the worship of Krishna and Balarāma during that period. It is, however, regretted that no such early icon from the region has been reported as yet.

The Gupta terracotta plaques and a few crude terracottas, now preserved in the Rajputana Museum at Ajmer; Post-Gupta Mātrikā sculptures, now preserved in the Dungarpur Museum and the icons of the Udaipur Museum, described below, are decidedly of immense artistic and iconographic importance.

The era of Maharana Kumbha is noted for the development of Mewar art and architecture and the museum contains a large number of white stone sculptures made during his regime. Most of them bear inscriptions and specifically refer to the name of Kumbha; the date and also the name of a particular deity. The existing groups of images are very important for a study of the late mediaeval iconography of Rajasthan.

(A) BRAHMANICAL :

44. *Aindri Mātrikā* from Jagat. Regd. No. 122; Size 22" × 10"; belonging to 5th-6th century A.D. It is an imposing piece depicting the spouse of Indra in standing pose. She holds a double pronged Vajra in her raised up right hand and is supporting a baby with the left hand. The very fine texture of the lower garment, the general paucity of ornaments, close and prominent breasts and her facial expression are all worth noticing.
1956 A.D.
45. *Aindri* from Nagada. Regd. No. 55; Size 19" × 12"; green pārevā stone; belonging to the mediaeval period. V.S. 1948
46. *Aindri* from Kumbhalgarh. Regd. No. 70; Size 36" × 18"; white stone; inscribed with the following inscription:—
 - (i) *Soesti Sri Samvata 1515 varshē Śākē 1380 pravartamano(na) Phalgunā śudi*
 - (ii) *Budhe Pūya nakshatre Sri Kumbhalameru Mahādurge Mahārājā-dhirāja*
 - (iii) *Shri Kumbhakarna Prithvi putandereṇa Sri Aindra(dri) mūrti sthāpitā || Śa (Śu)bbham.*
47. *Dancing Vārāhi* from Kejada. Regd. No. 124A; Size 19" × 9"; greenish-blue schist; belonging to 8th-9th century A.D. The sculpture is much more interesting than other Vārāhi images. The right hand of Vārāhi probably holds a skull-crowned mace

while the front portion of the left hand is completely mutilated. The depiction of a child to the right hand side adds further grace to the relief and suggests the representation of a dancing Vārāhī in the form of a Mātṛikā. 1957 A.D.

48. *Vārāhī* from Kumbhalgarh. Regd. No. 69; Size 36"×17"; white stone; bears the following inscription on pedestal:—

(i) *Soasti sri Sakvata 1515 varṣe tathā Śāke 1380, pravartamāno (ne) Phālguna śudi*

(ii) *12 Budhe Pūya nakshatre Sri Kumbhalamera mahādurge mahārājā-dhirāja.*

(iii) *Maharājā sri Kumbhakarna prithvipurandareṇa sri Vārāhī mūrti.*

(iv) *Asmina Vate sthāpitā || śubhama bhavata(tu) ||.* V.S. 1948

49. *Ambikā* Image from Nagada. Regd. No. 110; Size 24"×16"; white stone; mutilated. Acq. Not known.

50. *Brahmāṇī Mātṛikā* from Kumbhalgarh. Regd. No. 65; Size 36"×17"; white stone; carved on the pattern of the art of Rūpa-maṇḍana; bears the inscription of V.S. 1515, same as of S.No. 48. V.S. 1948

51. *Mahesvari Mātṛikā* from Kumbhalgarh. Regd. No. 66; Size 36"×17"; white stone; carved after the art of Rūpa-maṇḍana and bears the inscription of V.S. 1515, same as of S. Nos. 48 & 50. V.S. 1948

52. *Kaumārī Mātṛikā* from Kumbhalgarh. Regd. No. 67; Size 36"×16"; white stone; carved after the art of Rūpa-maṇḍana and bears the inscription of V.S. 1515, same as of S. Nos. 48, 50 and 51. V.S. 1948

53. *Vaiṣṇavī Mātṛikā* from Kumbhalgarh. Regd. No. 68; Size 39"×17"; white stone; carved after the art of Rūpa-maṇḍana and bears the inscription of V.S. 1515, same as of S. Nos. 48, 50, 51 and 52. V.S. 1948

(B) ŚAIVA ICONS

54. *Three-eyed Śiva* from Kalyanpur. Regd. No. 120; Size 20"×10"; carved out of the greenish-blue schist and probably belongs to the 8th century A.D. The head presents the vertical eye *Urdhva-netra* marked in the centre of the forehead. 1958 A.D.

55. *Male Head* from Kalyanpur. Regd. No. 62; Size 34"×20"; carved out of the greenish-blue schist and datable to the early mediaeval period. The importance of this head is enhanced by the profuse ornamentation above the curls on the head. *Lalāṭika* motif containing some female figure inside it; small ear-lobes in the upper portion and long *kuṇḍalas* below containing figures of

Sarasvatī and Lakshmi respectively. All the ornamentations are very interesting. This image is at present out at the Indian Art Exhibition in Europe. Acq. Not known.

56. *Meditating Śiva* from Kejada. Regd. No. 124 C; Size 17"×11"; carved out from the same Pārevā stone. 1957-58 A.D.
57. *Seated Śiva* from Kalyanpur. Regd. No. 128 C; Pārevā stone. 1958-59 A.D.
58. *Three-faced Head of Śiva*. Regd. No. 95; Size 14"×14"; white stone. V.S. 1961
59. *Seated Śiva* with eight hands. Regd. No. 51; Size 31"×20"; carved out of the Pārevā stone and datable to late mediaeval period. Acq. Not known.
60. *Śiva-Pārvatī Marriage*. Regd. No. 134; carved out of Pārevā stone and found at Unwas village. 12-1-1960 A.D.
61. *Śiva-Pārvatī on bull*. Regd. No. 96; Size 14"×9"; white stone; inscription on the pedestal. Acq. Not known.
62. *Śiva-Pārvatī riding on bull*. Regd. No. 97; Size 11"×18"; white stone; head broken. Acq. Not known.
63. *Śiva-Pārvatī riding on bull*. Regd. No. 98; Size 10"×10"; white stone; lower portion containing the legs is broken. Acq. Not known.
64. *Seated Nandī* from Kumbhalgarh. Regd. No. 64; Size 30"×20"; white stone. V.S. 1976
65. *Gaṇapati* from Javara. Regd. No. 44; Size 48"×32"; white stone; inscription V.S. 1590. This colossal statue is very important for its additional details by way of the carvings of the forms of Buddhī and Siddhī, seated on the laps of the main deity. The female figures are further flanked by standing Lakṣa and Lābha towards both the sides. The names of all the four figures are inscribed below each of them. Acq. Not known.
66. *Agni Image* from Jagat. Regd. No. 130; Size 19"×18"; Pārevā stone. It is a standing image of the God Agni without beard and holding a Ram in its hand. 1959-60 A.D.

(C) VAISHNAVA ICONS:

67. *Fish Incarnation of Viṣṇu* from Ahar. Regd. No. 125A; Size 26"×18"; white stone and datable to the mediaeval period. This independent panel, depicting the fish incarnation of Viṣṇu in a unique manner is very interesting. Figure of a fish has been carved here just above the prominent weapons of the deity in an identical manner. 1958-59 A.D.

68. *Tortoise Incarnation of Vishṇu* from Ahar. Regd. No. 125 B; Size 25" × 18"; white stone; details being same as that of the above S. No. 67.
69. *Śeṣhaīdāyī Vishṇu*. Regd. No. 83; Size 18" × 44"; black Pārevā stone; datable to 12th century A.D. V.S. 1950
70. *Vishṇu* from Kalyanpur. Regd. No. 126A; Size 12" × 7"; black Pārevā stone; datable to the 9th-10th century A.D. The four-handed deity, carved out in beautiful standing pose, is loaned to the Central Museum at Jaipur for display. 1958-59 A.D.
71. *Haladhara Balarāma* from Rashami. Regd. No. 135; carved out of the green blue Pārevā stone. It is a fragmentary panel depicting Haladhara Balarāma as an attendant. 31-1-60 A.D.
72. *Standing Vishṇu* from Kalyanpur. Regd. No. 128 B; carved out of the same Pārevā stone. 1958-59 A.D.
73. *Mahā Vishṇu* from Nagada. Regd. No. 107; Size 36" × 22"; white stone. It is an image of Mahā Vishṇu with 20 hands and riding on Garuḍa. Acq. Not known.
74. *Vishṇu* from Kumbhalgarh. Regd. No. 71; Size 36" × 18"; white stone; Inscribed on the pedestal—
 (i) *Saṁvata 1516 varṣe śāke 1382 varta*
 (ii) *māne a (ā)śvina sudha(dī) 3 śrī Kumbhameru*
 (iii) *Mahārājā śrī Kumbhakarṇena vaṣe sankā*
 (iv) *raṣana mūrti, sansthāpitā || (śu) || bham (bhavatu).* V.S. 1948
75. *Vishṇu* from Kumbhalgarh. Regd. No. 72; Size 34" × 18"; white stone. This Mādhava form of Vishṇu bears an inscription on the pedestal, same as that of S. No. 74. V.S. 1948
76. *Vishṇu* from Kumbhalgarh. Regd. No. 73; Size 37" × 17"; white stone. Madhusudan form of Vishṇu, inscribed as above. S. Nos. 74 & 75 but the inscription is partly defaced. V.S. 1948
77. *Vishṇu* from Kumbhalgarh. Regd. No. 74; Size 34" × 18"; white stone. Adhokshaja form of Vishṇu. Two inscriptions on the pedestal, same as that of S. No. 76. V.S. 1948
78. *Vishṇu* from Kumbhalgarh. Regd. No. 75; Size 34" × 17"; white stone; Pradyumna form of Vishṇu; inscribed as above S. No. 77. V.S. 1948
79. *Vishṇu* from Kumbhalgarh. Regd. No. 76; Size 37" × 18"; white stone; Keshava form of Vishṇu; inscribed on the pedestal, same as above S. No. 78. V.S. 1948

80. *Vishṇu* from Kumbhalgarh. Regd. No. 77; Size $36'' \times 19''$; white stone; Purushottama form of Vishṇu; inscribed on the pedestal, same as above S. No. 79. V.S. 1948
81. *Vishṇu* from Kumbhalgarh. Regd. No. 78; Size $34'' \times 17''$; white stone; Aniruddha form of Vishṇu; inscribed on the pedestal, same as above S. No. 80. V.S. 1948
82. *Vishṇu* from Kumbhalgarh. Regd. No. 79; Size $34'' \times 17''$; white stone; Vasudeva form of Vishṇu; inscribed on the pedestal, same as above S. No. 81, V.S. 1948
83. *Vishṇu* from Kumbhalgarh. Regd. No. 80; Size $34'' \times 17''$; white stone; Damodar form of Vishṇu; inscribed on the pedestal, same as above S. No. 82. V.S. 1948
84. *Vishṇu* from Kumbhalgarh. Regd. No. 81; Size $34'' \times 19''$; white stone; Janārdana form of Vishṇu; bears no inscription on the pedestal. V.S. 1948
85. *Vishṇu* from Kumbhalgarh. Regd. No. 82; Size $37'' \times 20''$; white stone; Govinda form of Vishṇu; no inscription on the pedestal. V.S. 1948
86. *Standing Vishṇu* from Ekalingji. Regd. No. 47; Size $50'' \times 24''$; carved out of the black Pārevā stone. V.S. 1987
87. *Boar Incarnation of Vishṇu* from Nagada. Regd. No. 60; Size $27'' \times 20''$; carved out of black Pārevā. The image, datable to the mediaeval period, represents the Boar incarnation in animal form. V.S. 1978
88. *Mahishāsuramardini* Image from Jagat. Regd. No. $\frac{1}{100}$; Size $12'' \times 10''$; Pārevā stone. It presents the goddess in her early form. The utter absence of the demon coming out of the truncated head of the buffalo is very interesting from the iconographic point of view. 1959-60 A.D.
89. *Mahishāsuramardini* plaque from Kalyanpur. Regd. No. 128A; Size $4'' \times 3''$; Pārevā stone. 1958-59 A.D.
90. *Mahishāsuramardini* plaque from Kalyanpur. Regd. No. 126; size L. 6"; Pārevā stone. 1958-59 A.D.
91. *Mahishāsuramardini* Image from Kumbhalgarh. Regd. No. 63; Size $24'' \times 15''$; white stone; datable to the late mediaeval period. V.S. 1948
92. *Kubera* from Nagada. Regd. No. 54; Size $21'' \times 14''$; white stone and datable to 10th century A.D. V.S. 1978

(D) *JAIN IMAGES*:

93. *Kubera* Image from Bansi. Regd. No. 117; Size $21'' \times 16''$; Pārevā stone; datable to the 8th century A.D. Much more interesting

for its identifications of a Jaina Kubera. This image presents some additional details such as the depiction of seated miniature Jaina figure on the crown of Kubera and still above another figure in the same pose. The sculptor intends specifically to associate the deity with the Jain pantheon. Acq. Not known.

94. *Padmāvati* from Nagada. Regd. No. 56; Size 26"×21"; white stone. This is a seated image of the Jain Goddess Padmāvati. V.S. 1978
95. *Ādinātha* from Nagada. Regd. No. 57; Size 15"×12"; white stone. V.S. 1987
96. *Ādinātha* from Nandesma. Regd. No. 123; Size 24"×19"; white stone; meditating Jaina Ādinātha. 1957-58 A.D.
97. *Pārśvanātha* Image. Regd. No. 85; Size 41"×15"; carved out of Pareva stone; in the standing pose. Not known.
98. *Tirthaṅkara*. Regd. No. 86; Size 16"×15"; some seated headless Jaina Tirthaṅkara. V.S. 1948
99. *Tirthaṅkara*. Regd. No. 87; Size 21"×20"; this is from Kumbhalgarh and carved out of the red sand stone. V.S. 1948
100. *Jaina Image* from Kalyanpur; Regd. No. 127. Depiction of eight *grahas* on the pedestal of this image is very interesting to note. V. 1958-59 A.D.
101. *Ādinātha* from Chittor. Regd. No. 92B; Size 7"×7". It is a small panel containing a seated Jaina image of Ādinātha Tirthaṅkara. V.S. 1962
102. *Jaina Image* from Kumbhalgarh. Regd. No. 88; Size 16"×15"; a seated Jaina image. V.S. 1948

(E) OTHER IMAGES

103. *Torso* from Kejada. Regd. No. 124B; Size 15"×11"; Pareva stone. This schist torso depicts the post-Gupta art of sculptures in Mewar. 1957-58 A.D.
104. *Bearded Head*. Regd. No. 94; Size 18"×15"; white stone; probably some Jain donee. V.S. 1962
105. *Kichaka* from Nagada. Regd. No. 109; Size 18"×15". It is an image of the Boar faced Kichaka. Acq. Not known.
106. *Upper half of some Jaina Tirthaṅkara* from Ahar. Regd. No. 102; Size 33"×19"; Bronze image; datable to 8-9th century A.D. This colossal bronze is all hollow from within. The portion below the seat is completely mutilated and it is not possible to identify the figure with certainty. V.S. 1956

107. *Jaina Bronze* from Bijoda. Regd. No. 1072/1. Some Jain deity
in standing pose. 19-12-55 A.D.
108. *Jaina Bronze* from Bijoda. Regd. No. 1072/2. Some Jaina deity
in seated pose, datable to the 13th century A.D. 19-12-55 A.D.
109. *Meditating Jaina Tirthankara* Bronze from Bijoda; Regd. No. 1072/3;
datable to the 13th century A.D. 19-12-55 A.D.
110. Same as above S. No. 109. Regd. No. 1074/4. 19-12-55 A.D.
111. Same as above S. No. 110. Regd. No. 1072/5.
112. *Pārsvanātha*. Regd. No. 1072/6; Bronze; datable to the 13th
century A.D. 19-12-55 A.D.
113. Regd. No. 1072/7; same as above S. No. 112. 19-12-55 A.D.
114. Regd. No. 1072/8; same as above S. No. 113. 19-12-55 A.D.
115. *Mahishāsuramardini*. Regd. No. 1072/9; Bronze; datable to the
13th century A.D. 19-12-55 A.D.
116. *Jaina Tirthankara Ādinātha*. Regd. No. 411. Acq. Not known.
117. *Jaina Tirthankara Pārsvanātha*. Regd. No. 532. Acq. Not known.
118. *His Highness Fateh Singhji of Mewar*; Bronze; Regd. No. 985/1.
Acq. Not known.
119. *His Highness Maharana Pratap*; Bronze. Regd. No. 985/2.
Acq. Not known.
120. *Terracotta head* from Kalyanpur. Regd. No. 119. It appears to
have been moulded in the Post-Gupta period and depicts the
head of a foreigner with incised lines on both the sides.

COINS

Udaipur Museum has a fine collection of coinage of India. It is fortunate enough to have a few gold *mohars*, some Mughal coins and the specimens of Rajput State coins for its collection. Then, there are also the following hoards of silver and copper coins, almost all of them uncleaned and consequently not deciphered as yet.

1. *Regd. No. 962.* Hoard of 202 coins from Sarda. V.S. 1986
2. *Regd. No. 1029.* 20 coins with inscriptions in Arabic and Nagari characters. V.S. 1993
3. *Regd. No. 1053.* Hoard of 87 coins from Bengu. V.S. 2001-2
4. *Regd. No. 1053.* Hoard of 87 coins from Bengu. V.S. 2001-2
5. *Regd. No. 1062.* Hoard of 139 coins from Siroj. V.S. 2006-7
6. *Regd. No. 1068.* Hoard of 800 coins from Collector, Udaipur. V.S. 2011
7. *Regd. No. 1071.* Hoard of 135 coins from Collector, Udaipur. V.S. 2011
8. *Regd. No. 1074.* Hoard of 13 coins from Collector, Udaipur. 18-1-55 A.D.
9. *Regd. No. 1075.* Hoard of 128 coins from Collector, Udaipur. 1958-59 A.D.
10. *Regd. No. 1076.* Hoard of 266 coins from Kherwara. 1958-59 A.D.
11. *Regd. No. 1078.* Hoard of 160 coins from Chittor. 1959-60 A.D.
12. *Regd. No. 1079.* Hoard of 1255 coins from Chittor. 1959-60 A.D.
13. *Regd. No. 1080.* Hoard of 21 coins from Falasea (Jhadol). 1959-60 A.D.
14. *Regd. No. 1081.* Hoard of 295 coins from Dy. Collector, Udaipur. 31-7-59 A.D.
15. *Regd. No. 1082.* Hoard of 454 coins from Dy. Collector, Udaipur. 7-8-59 A.D.
16. *Regd. No. 1084.* Hoard of 150 coins from Dungarpur. 22-10-50 A.D.

17. *Regd. No. 1085.* Hoard of 400 coins from Collector, Udaipur.
24-10-59 A.D.
18. *Regd. No. 1086.* Hoard of 182 coins from Collector, Banswara.
2-1-60 A.D.
19. *Regd. No. 1089.* Hoard of 51 coins from Sub-Divisional Officer,
Bengu. 27-12-60 A.D.

It is hoped that in the new set up of the Museum, these important hoards of about five thousand coins will add to our knowledge about the currencies of Rajput and Indian history.

In these unknown hoards, there are some of earliest Indian coins, the punchmarked, the Indo-Greek, the Śakas, the tribal coins and the coins of the medieval dynasties. Some of the important Mint coins of Mughals, we hope, will also come out after chemical cleaning from amongst the aforesaid collection and will help in the solution of several problems confronting Mughal numismatics this day. Mr. Sambar has discovered some early Guhila coins from his own collection of the coins of similar type. Let us thus wait for the cleaning and decipherment of these Udaipur Museum coins.

ART GALLERY

MEWAR SCHOOL OF PAINTING

The region of Mewar with its centres at Ahar, Chavand, Udaipur and Nathdwara, played most important part in the evolution of the Rajasthani School of Painting. Some of the earliest manuscripts of the Jaina School of Painting hail from this region. To quote an instance, the famous palm-leaf manuscript of the Savaga Padakamana-Sūtra Chumhī, dated 1260 A.D. was painted in the reign of the Guhila king Tejasimha at Aghata (Modern Ahar or Ayar, near Udaipur Railway station). Another illustrated manuscript of the Supasanahachariyam, containing 37 illustrations, according to its colophon, was written and illustrated in V.S. 1479-1480/1422-23 A.D. in the country of Medapata at Devakulavataka in the reign of Rajadhiraja Mokala.

Next to the illustrated Jaina manuscript are the *Rāgamālā* set of painting — executed at Chavand in Mewar in the year 1605. The Mewar school reached the climax of its development, in the reign of Maharana Jagat Singh I (1628-1652 A.D.) when a series of excellent works were produced. Maharana Jagat Singh was himself a lover of art and the construction of this famous palace on the Pichhola lake as well as that of the Jagadish temple in Udaipur are ascribed to him. Rana Kumbha, his illustrious ancestor of the 15th century, was also a great patron of art.

Bhāgavata, *Rāmāyaṇa*, *Rasikapriyā*, *Gīta Govinda*, *Sūr-Sāgara* and several romantic works of Hindi literature and the musical melodies, known as rāgas and rāginīs were the best ideals of illustrations pertaining this period. An illustrated copy of the *Bhāgavata Purāṇa*, painted by Sahabudi with a colophon, (according to which it was done at Udaipur in 1649) is a landmark in the history of Rajasthani Painting. The other illustrated fine *Rāmāyaṇa* Manuscript; ascribed to Manohar Artist of Udaipur in 1649 A.D. proves the existence of a well established school of painting in Mewar about the middle of the 17th century A.D.

The period of Jagat Singh I was essentially the culminating period of this style of painting. The aesthetic achievements of this period are remarkable.

Towards the close of the 17th century, the school of Mewar suffered in quality but gained popularity. The art of painting got patronage not only from the rulers of Mewar but also from their feudatory chiefs, bankers, religious leaders, merchants and others. In the mid-eighteenth century the art of manuscript illustration was attempted on a lavish scale and large-sized sets like those of the *Bhaktaratnāvalī*, *Prithvirajarasu*, *Bihari's Satsayā*, *Ḍholāmārū-ri-Chopai*, *Trivinoda*, *Durgā Saptaśatī*, *Sakunā-talī*, *Pañcha-tantra*, *Pañchākhyāna*, etc. were produced in a fairly large number. During this period the theme of paintings centred round *Nāyaka-Nāyikā-Bheda*, *Bāramāsā*, *Rāgamālās*, etc.

During the 18th century, the artists of Mewar illustrated large sets of manuscripts throughout the length and breadth of Rajasthan. More than five dozen of manuscripts with fine illustrations are found preserved even to this day in the Saraswati Bhawan of Udaipur. Illustrations in such works as the Epics, the *Purāṇas*, fables etc. were produced side by side with those on court subjects. These are difficult to date correctly; but some of them bearing colophons make it easy for one to determine their historicity.

In the late 18th and early 19th centuries, in spite of the tremendous output in pictorial field, the school of Mewar lacked mostly in aesthetic merit and true beauty, although it mirrored in its paintings contemporary customs and manners.

At that time, Nathadwara paintings, which dealt with the themes based on devotion to Lord Kṛishṇa, were included in the Mewar school of painting, but now some art critics treat Udaipur and Nathadwara as two separate schools of paintings. Udaipur Museum has unfortunately no paintings of the Nathadwara School, preserved either in its collections or displayed in its galleries.

The Udaipur Museum contains the following works of art in its collection of painting.—

(A) 36 Paintings of *Rāgamālā* series—It is a complete set of Rāga-Rāginī paintings—Six Rāgas and their thirty Rāginīs, i.e. 5 spouses to one Rāga. The art bears close resemblance to that of the Bundi School of Painting and may be assigned to the period of the late 18th century A.D. The Vasti of 6.6×9.7 inches, made of local Ghosunda (near Chittor) paper, is well designed and coloured in a fine composition. The Rajput style of border-designs, architecture, costume and figures present a great aesthetic significance.

As a result of the gentle brushing, the following text on one of the paintings was revealed :

Sri Gaṇeśāyanamha

*Dohā-māla Bhairava patamañjarī lalita |
kari bahunātaka nattanī bhāī bhairon soubha ||*

*Chaupai—Tripa Bhairon bhushana anga rājī Kāmarūpa Kāmi nisanga rājī |
Karatala Kāma rasa bhīnō, bhujā-pasāri ālingankīnō || Badhyo neha
naina taka lāgī, rati taranga angana anuragī | Chāiri chatura chaura
kara lio, ati vichitra chitavana diyāi || Mahala suranga seja sukhakari, ati
ruchi sukha pāvata piyapari ||*

*Dahā—Prem surasa vasa rigḥi ati nirakhirah mukha or | Mānehun ānana
induchavi, vilothachāri chākura*

The order of Rāgas and their Rāginīs in this series is on the following lines :—

1. Rāga Bhairava—
Rāginīs — Bhairavi, Naṭa, Mālaśrī, Paṭamañjarī and Lalita rāginī.
2. Rāga Mālakosha—
Rāginīs — Gaurī, Khambhati, Mālavagorī, Mānavatī and Guṇakālī.
3. Rāga Hīṇḍola—
Rāginīs — Bilāwala, Toḍī, Besakhā, Devagandhārī, and Madhumādhavi.
4. Rāga Dīpaka—
Rāginīs — Dhanāśrī, Basanta, Kanhḍo, Baradī and Desharadī.
5. Rāga Megha Malāra—
Rāginīs — Gujarī, Goḍakālī, Kumkabh, Bubhās and Baṅgalo.
6. Rāga Śrīrāga—
Rāginīs — Pañchama, Kamod, Setamālār, Āśāwarī and Kedāro.

(B) 67 leaves of *Mālatī Mādhava* Drama.

It is an illustrated translation in Mewari dialect of the famous *Mālatī Mādhava* — Sanskrit Drama by Mahākavi Bhavabhūti. This incomplete work of the Mewar School of Painting, appears to have been executed in the time of the Maharana Bhīm Śimha of Mewar (circa 1800). There are the following lines of writing on the 6th leaf of the manuscript :

"*daryāna deśa me || Ghaṇḍ agnihotrī || bhalā pandita vāsehe || tathe Bhavabhūtanāmā kavīsara || jīṇo re nātaka me Ghaṇḍo pyara || tīṇī Mālatī-mādhava nūma nātaka || karane mohē didhohai*

which mean that the then Maharana of Mewar was very much interested in the drama of *Mālatī Mādhava* by Bhavabhūti and he ordered the artist (whose name is not known) to illustrate it.

(C) 145 leaves of the *Kṛṣṇa-charitra* paintings.

Episodes of the life of Lord Kṛṣṇa are very interesting for their illustrations. Present manuscript, though incomplete, has very good art pieces in it. The manuscript is translated partly into Mewari and partly into Sanskrit. It is possible that the leafs of Sanskrit text were illustrated by more than one artist.

(D) 152 Paintings of *Pañchākhyāna* Ms.

The texts on painting present a translation of the famous book of *Pañchatantra*. It is an incomplete work, having in it 20 leaves of 2nd *tantra*, 5 paintings of 4th and three different sets of 48, 32 and 1 leaf respectively of the 5th *tantra*.

The art of this Manuscript resembles with the art of the Bihari's *Satsaiyā* Ms. of Saraswati Bhandar, Udaipur (No. 941) which is dated, V.S. 1776 and was illustrated by Kavirāja Jagannāth for the pleasure of Maharana Sangram Singh.

(E) 66 *Sārangdhara* Paintings.

It is an illustration to the *Sārangadhara-Paddhati* Manuscript of the head Pandit Sarajadhar of Shakambhari (Sambhar). It is interesting that the artist himself has translated the Sanskrit Ms. into Mewari and illustrated it. It is an incomplete work of Mewari School of Painting.

(F) 54 Paintings of *Sārangatattoa*.

It is an independent work of the *Sāṅkhyā-Darśana*, but unfortunately, incomplete. The artist has succeeded in his aim of depicting a very serious theme but in an interesting manner. Every one, who comes into this world dies. There is no escape from death. One is, therefore, advised to do something good and also to gain some credit for his ownself.

The theme is quite uninteresting but the artist took much trouble in making it interesting.

(G) Modern Paintings of the Maharanas of Mewar.

Regd. No. 1040. Nineteen Paintings of the Maharanas of Mewar beginning from Maharana Sanga to Maharana Sajjana Singh.

V.S. 1996

(H) *Regd. No. 1087.* Six Paintings of Bhil life on subjects:—

Wayside gossiping;
Rhythmical steps;
Work is worship;
At toilet;
Love talks and farewell.

18-2-1960 A.D.

THE CULTURAL SECTION

The Udaipur Museum is rich in certain objects of regional culture. The districts of Udaipur, Chittor, Dungarpur, Bhilwara and Banswara in the State of Rajasthan have made their mark in the field of folk culture.

(A) *Costumes and dresses :*

Among the male costumes, the following are noteworthy :—

1. *Regd. No. 85.* Khaja of Satu. This is a long tunic with beautiful gold work in white colour. It was acquired in V.S. 1960. Other tunics in different colours are No. 87 in pink colour; No. 88 in yellow colour; Nos. 89 and 90 in black colour with the same type of gold work and others with silver work — No. 92 in pink colour and No. 93 in yellow.
2. *Regd. No. 1041.* Jhagga is a royal garment, very loose and reaching one's knees with a big circumference. Acquired in V.S. 1994.
3. *Regd. Nos. 109 and 110.* Coat and trousers. This is a set of jacket type shirt and a pair of trousers in black colour. It bears the beautiful work of Salmasitara in gold.

(B) *Kinds of Head-gears :*

Udaipur Museum exhibited in it a number of head-gears from Rajasthan in particular and those of India in general. Among them the following are interesting :—

4. *Regd. No. 886.* The Historic turban of Prince Khurram (Afterwards the Emperor Shāh Jahān of Delhi).
5. *Regd. No. 113.* Motharadār turban. Acquired in V.S. 1960.
6. *Regd. No. 128.* Ārsishāhī chhallawali turban of Mewar. Acquired in V.S. 1966.
7. *Regd. No. 129.* Bhimahāhī Chhallawali turban of Mewar. Acquired in V.S. 1966.
8. *Regd. No. 130.* Sarupashāhī Turban of Mewar. Acquired in V.S. 1966.
9. *Regd. No. 138.* Amarshāhī turban of Mewar. Acquired in V.S. 1966.
10. *Regd. No. 150.* Turbans from Junagarh and Ahmadabad. Acquired in V.S. 1976.
11. *Regd. No. 151.* Marhatta turban of Maharashtra. Acquired in V.S. 1976.

12. *Regd. No. 153.* Dillishāhī turban of Delhi.
Acquired in V.S. 1976.
 13. *Regd. No. 155.* Kachchhishāhī turban of Kachchha State.
Acquired in V.S. 1976.
 14. *Regd. No. 156.* Dadarni turban.
Acquired in V.S. 1976.
 15. *Regd. No. 158.* Kāthiawārī turban of Kathiawar.
Acquired in V.S. 1976.
 16. *Regd. No. 159.* Turban of Malawa.
Acquired in V.S. 1977.
 17. *Regd. No. 972.* Turbans of Salumbar, Devagarh and Kanoda in Mewar.
Acquired in V.S. 1978.
 18. *Regd. No. 1010.* Turban of Indore State.
Acquired in V.S. 1989.
 19. *Regd. No. 1011.* Turban of Jaipur State.
Acquired in V.S. 1989.
 20. *Regd. No. 1013.* Turban of Bikaner State.
Acquired in V.S. 1989.
 21. *Regd. Nos. 106, 107, 108 and 111* are Pachhavārī or Malabanda which adorn on turbans.
Regd. Nos. 163 and 164 are turban pires.
- (C) *Handkerchiefs of many colours and designs.*
Regd. Nos. 117, 118, and 119 are interesting from the point of view of designs.

FEMALE COSTUMES

22. *Regd. No. 114.* Sārt in yellow colour and silver-dye work. This is a long piece of cloth, meant to cover the lower portion of the body below the waist.
Acquired in V.S. 1960.
23. *Regd. No. 148.* Kāñchali in red colour and with silver work. This garment is similar to blouse or jumper.
Acquired in V.S. 1969.
24. *Regd. No. 160.* Piece of a Renishāhī Pomchā. Pomchā can be identified with scarf.

ORNAMENTS

The following are some of the important ornaments in this section :—

25. *Regd. No. 7.* Chandanhār — It is a jewellery piece of silver to be used on the neck.
Acquired in V.S. 1948.
26. *Regd. No. 29.* Phoolmālā — A silver ornament for the neck.
Acquired in V.S. 1972.
27. *Regd. No. 30.* Kanṭhasari — A silver ornament for the neck.
Acquired in V.S. 1962.
28. *Regd. No. 31.* Thussī — Another typical Mewari ornament for the neck.
Acquired in V.S. 1962.
29. *Regd. No. 33.* Gopa — A jewellery piece for neck.
Acquired in V.S. 1962.
30. *Regd. No. 13.* Rāñjhol — An ornament for legs.
Acquired in V.S. 1948.
31. *Regd. No. 17.* Kandorā — An ornament for being used on the waist.
Acquired in V.S. 1948.
32. *Regd. No. 41.* Ananta — An armlet.
Acquired in V.S. 1962.
33. *Regd. No. 59.* Karnaphool — Earrings.
Acquired in V.S. 1948.
34. *Regd. No. .* Varadi — An ornament to adorn the neck.
Acquired in V.S. 1948.
35. *Regd. No. 66.* Auganye — Earrings.
Acquired in V.S. 1948.
36. *Regd. No. 70.* Murkiyen — Earrings.
Acquired in V.S. 1948.
37. *Regd. No. 72.* Loenga — A piece of jewellery to adorn the nose.
Acquired in V.S. 1962.
38. *Regd. No. 75/1.* Chhelkari — An ornament for ear.
Acquired in V.S. 1962.

39. *Regd. No. 75/2.* Nath Gunjawali — An ornament for females to adorn their noses.
Acquired in V.S. 1962.
40. *Regd. No. 24.* Pholari — An ornament to adorn one's leg fingers.
Acquired in V.S. 1948.
and etc.

ORNAMENTS OF BHILS

41. *Regd. No. 413.* Ornaments used by a Bhil woman on hands.
Acquired in V.S. 1948.
42. *Regd. No. 414.* Ornaments used by a Bhil woman on feet.
Acquired in V.S. 1948.
43. *Regd. No. 415.* Ornaments used by a Bhil woman round the neck.
Acquired in V.S. 1948.

ARMS

The museum has on display different types of arms of Rajasthan, the following being the most interesting ones :—

44. *Regd. No. 361.* Punja. It is a boxing hand-arm giving place to a dagger inside it. It was acquired in V.S. 1948.
45. *Regd. Nos. 351 & 352.* It is an armour set with a sliding helmet and *dastanas*. It is made of iron rings fastened to each other in several patterns of *lahariya* and *Jāl* designs. It was acquired in V.S. 1948.
46. *Regd. No. 362.* Barchhi. It is an offensive weapon of blow. Its blade is of steel with three sided faces and is fixed in a wooden handle. It was acquired in V.S. 1948.
47. *Regd. No. 372.* Peshqubz. It is made of steel. Its hilt is of ivory and scabbard is mounted with golden Mohal and Tehnal. It was acquired in V.S. 1948.
48. *Regd. No. 373.* Chhuri (Dagger). Its blade is of steel with a hilt of Mohal and Tehnal iron. It was acquired in V.S. 1948.
49. *Regd. No. 522.* Naraja. It has gold work on hilt which is parrot-shaped. There are wavy lines on the blade. The cover has golden work and the sheath has green velvet on it.
50. *Regd. No. 1034.* An arm of bone. It is a unique weapon made of bone and has teeth like points on either side. It was acquired in V.S. 1994.

ARTS AND CRAFTS

There are more than three hundred art and craft objects, made of metal, wood and plaster, displayed in this museum. Among them, the following are of visitor's interest.

Copper and Brass Objects :

51. *Regd. No. 171.* Tasaka — A pot, used for eating the food etc.
Acquired in V.S. 1948.
52. *Regd. No. 177.* Gulabpasha.
Acquired in V.S. 1948.
53. *Regd. No. 184.* Gadava — A jar pot of water.
Acquired in V.S. 1948.
54. *Regd. No. 442.* Bankiya — A musical instrument of local importance.
Acquired in V.S. 1948.
55. *Regd. No. 443.* Karnala — A musical instrument of local importance.
Acquired in V.S. 1948.

Wooden Objects :

56. *Regd. No. 259.* Loṭan — A stand for a jug (Loṭā) alike stool, made of wood.
Acquired in V.S. 1966.
57. *Regd. No. 281.* Chhāba — Basket with carving work on it.
Acquired in V.S. 1948.
58. *Regd. No. 1052.* Wooden model of the temple of Paśupatinātha of Nepal. It is a work of beautiful carving in wood.
Acquired in V.S. 1999.

Ivory Objects :

59. *Regd. No. 282.* A pair of sandals.
Acquired in V.S. 1948.
60. *Regd. No. 289.* Chanvari — A fan.
Acquired in V.S. 1948.

MISCELLANEOUS

Anatomical models, stuffed animals and birds; aquatic products, local flora and fauna, plaster-casts of Greek pieces and other curio-collection of Indian type are also displayed in this museum.



No. 120. Śiva
Kalyāṇapur
8th Century A.D.



No. 62. Male head
Kalyāṇapur
10th-11th Century A.D.



No. 122. Aindri
Nāgda
10th Century A.D.



No. 44. Ganapati
Jāvata
16th Century A.D.



Aindri
Jagat
6th Century A.D.



Kubera
Bansj
8th Century A.D.

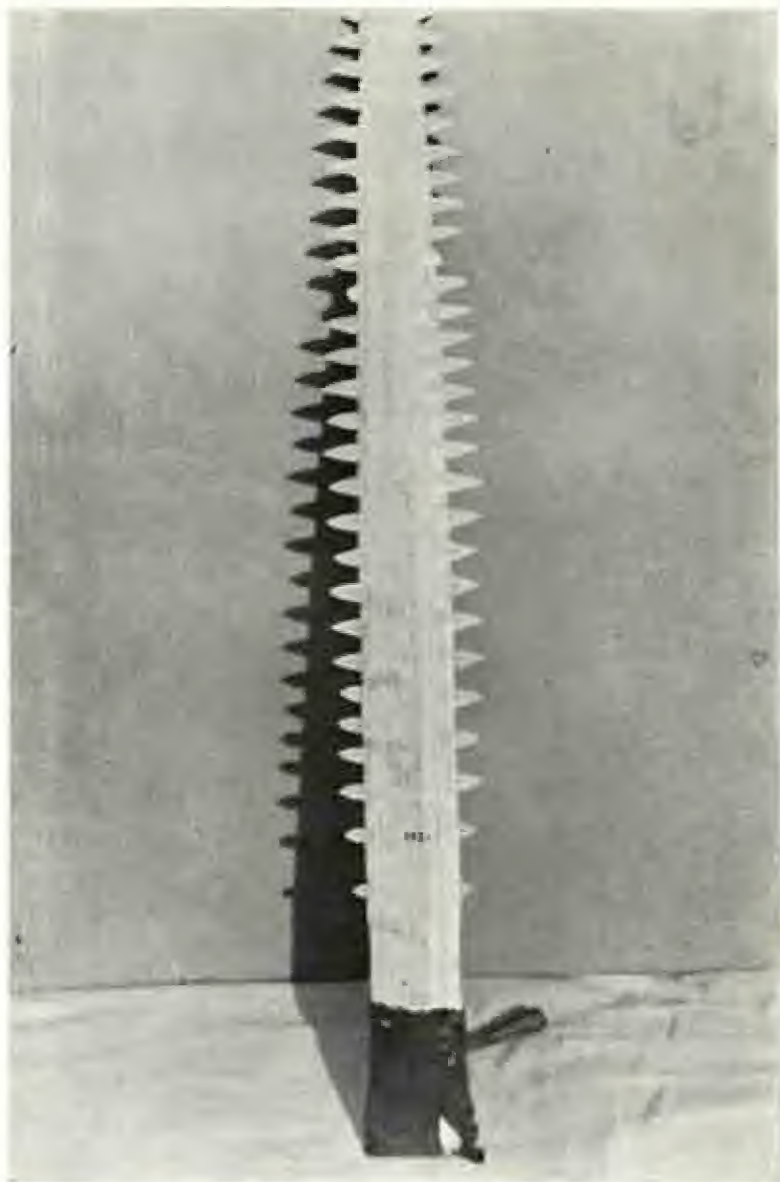


Ornaments of Bhils.



Turbans





Arm of Bone



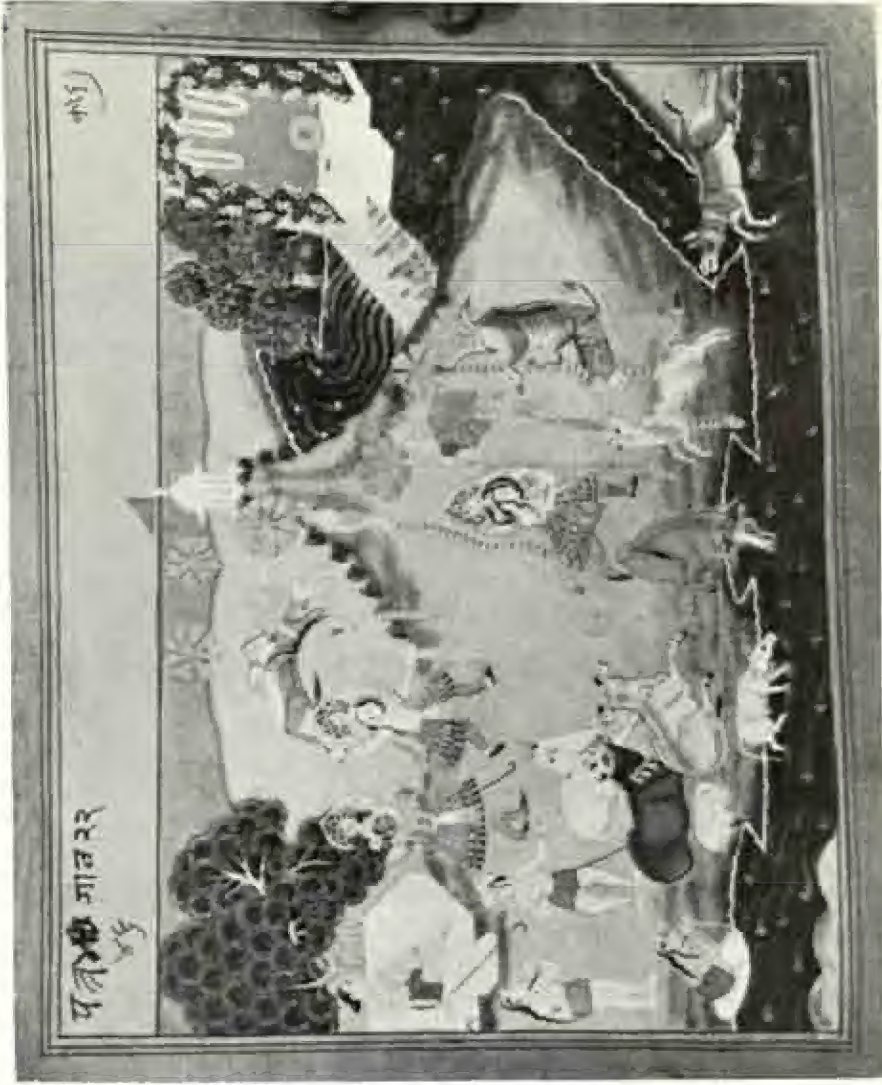
Arms



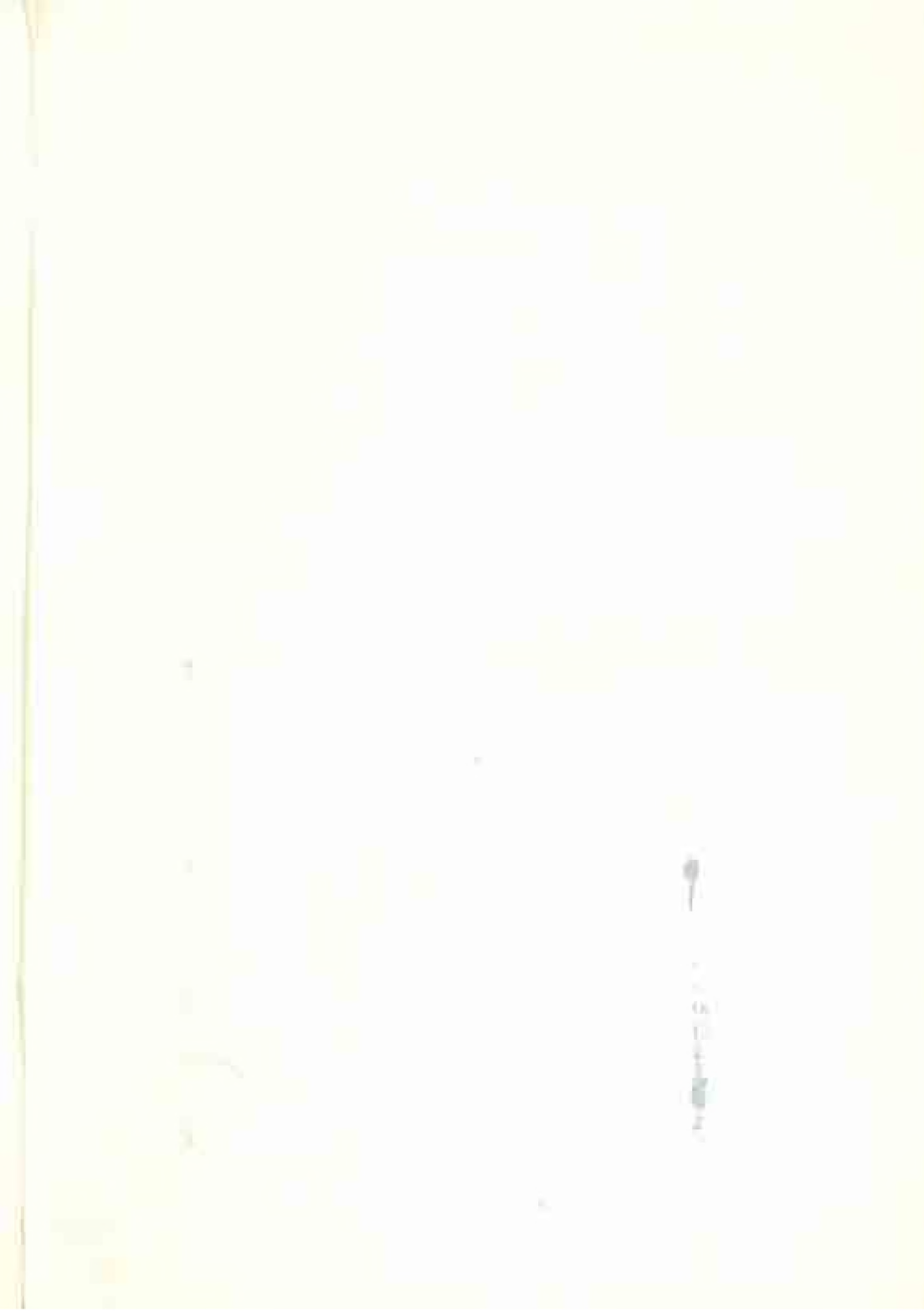
Pashupatinatha Temple of Nepal — A Model

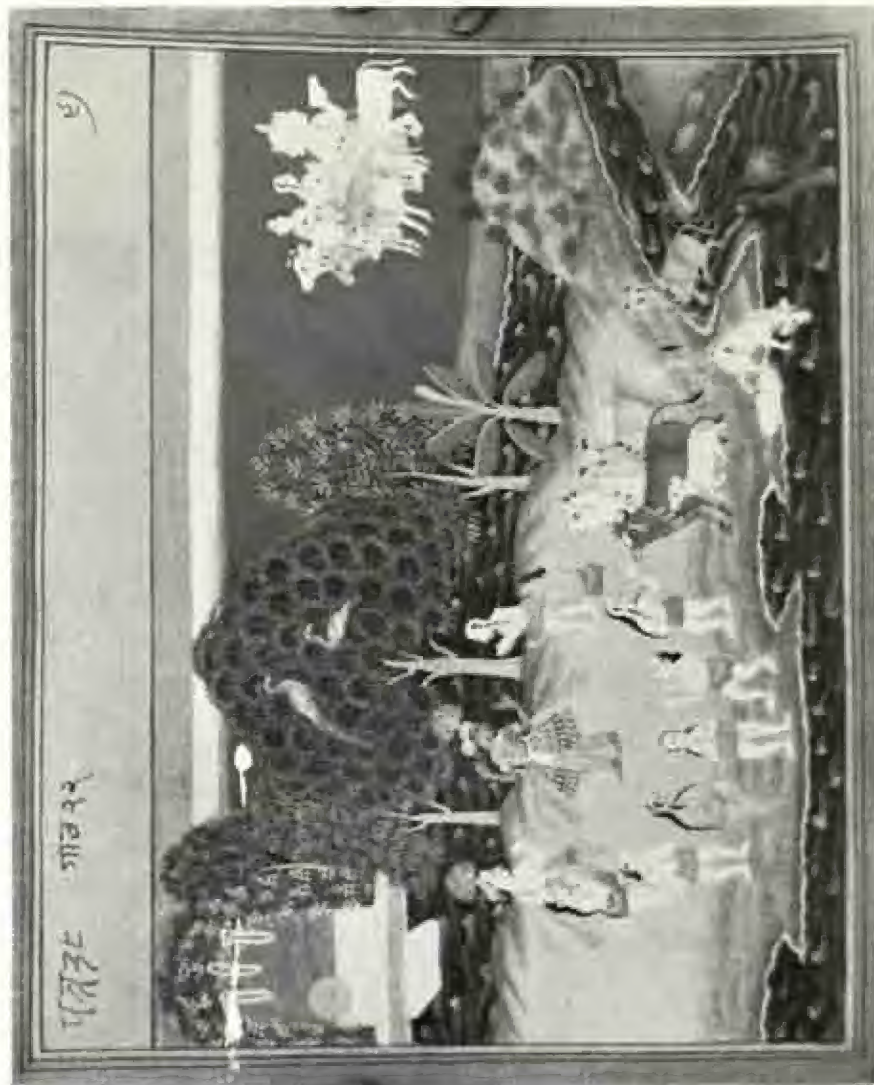


Khurram's Turban
17th Century A.D.



Krishna-charitra
Mewar School
18th Century A.D.





Krishnacharita
Mewar School
18th Century A.D.



"A book that is shut is but a block"

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